VOL.2 NO.3 75 CENTS

EXCLUSIVE :
an interview with
GEORGE PEREZ

GUSTOVICH & MACHLAN

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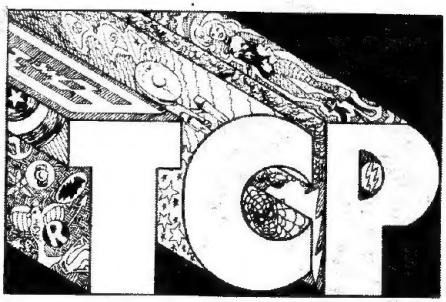

VOL. 2 NO. 3

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THE COMIC PRESS Vol. 2#3, Spring, 1976 issue. Published approximately quarterly by Russell Condello, 34 Burt Street, Rochester, New York 14609. Phone: (716) 342-9893. Single issue: 75c (plus 1 stamp): 4 issue subscription: $3.00 (plus 2 stamps). Dealers rates available. Ad rates on arrangement. Entire contents Copyright 1976 by Russell Condello. Nothing contained herein may be reprinted without written permission from the publisher. The two articles from Inter-Fan are copyright 1976 by Steve Clement.

Editorial

Hi! Welcome to this, our 3rd and best issue yet. Some of the highlights of this issue include the George Perez interview complete with art and index, a very interesting article by Steve Clement, T.C.P.'s FIRST comic strip, by Bill Wake and Jim McPherson, "Conan-King of the Barbarians", by Robert Clement, The RAC, and so on. Of course, there is also much, much more which you shall soon see.

Before I get too far, though, I want to give credit where it is overdue. The Dr. Strange piece on page 30 of last issue was drawn by Kay Cunningham. A very nice piece, and by a regrettable oversight her name was left out of the credits. To those of you who haven't seen T.C.P.'s 1 and 2, they are still available in a limited quantity for only 75¢ plus 1 stamp each. One of the few real bargains left.

To each and every person who ordered this issue in advance, I'm very sorry for the LONG delay. You see, George had promised to do several pieces of art especially for this issue to go along with the EXCLUSIVE interview. I had held off printing for several months to allow him the time he needed to finish the art. Then after finishing the art, some of it was LOST in the mail. Instead of having us wait several more months to re-do it, George has sent us several previously unpublished pieces he had done a few years ago. None of it is up to the pure quality of work he turns out today, but it does show us a cross section of Perez's work that would have otherwise been held back. I feel that this issue's interview, T.C.P.'s first, is well put together. I hope you enjoy it as much as I enjoyed assemblying it. Also, as an EXTRA bonus, this issue is a full 40 pages thick instead of the normal 36 ... and at no extra cost! Enjoy.

Since T.C.P. #2, much has happened. New zines have come out; others have folded. Inflation has continued, too. Comics now cost 30¢ EACH. I doubt this trend can continue without irreversibly damaging the comics. I know that I have slim-lined my buying list heavily in the past two months. It's not just the price increase, though, that made me cut down - the companies rather self-minded way of "forgetting" shall we say, to announce the page count decrease got to me the most. Ah, but what can a person do?

This issue happens to be the first T.C.P. Inter-fan link-up issue. Inter-Fan has provided me with not just one, but TWO articles this issue. Do write and tell me what you think of this set-up. Also, if you should want anymore information on Inter-Fan, write Steve Clement, P.O. Box 1567, Pawtucket, R.I. 02862,

T.C.P. POSTERS! Yes, several of T.C.P.'s best artists have accepted the challenge of doing a set of stupendous posters to be printed in the VERY near future. Watch for them! (And remember, I don't advertise excessively, so try to order as soon as you see an ad, as there may NOT be another).

The winner of last issue's contest was Jim McPherson. The answer was "Look, up in the sky, a bird, a plane, no, it's Superman!" Congrats on the win, Jim. EVERYONE - make sure to enter into this issue's contest!

Don't forget to read this issue's letters page. And, write a letter of comment on this issue, if you possibly can.

CONTRIBUTORS: We are always looking for good writers and artists. Please write for information if you are interested in contributing - remember, if you get something printed in T.C.P., you will receive a free copy of the issue (s) your work appears in. Now, contribute already!

Looking into the future, next issue will host T.C.P.'s FIRST COLOR COVER, an interview with cartoonist Gill Fox, and much, much more!

Would you like to see a different artist's portfolio each issue? FLASH! Mike Gustovich inked nine pages of the First Marvel B & W book SHERLOCK HOLMES! Can anyone figure out which nine?!!

FOR BID - the original Neil Riehle pencil artwork to last issue's rendition of Thor on page 5. The inks were done on an overlay, but the pencil art is in great shape and for bid. If this auction is successful, perhaps I will part with more next issue. Bid soon. (Winner notified May 20, 1976).

Now, before this editorial gets too boring, I'll sign off. Hope you enjoy the issue.

Best,

Russell Condello/Editor

SPACE & TIME
PRESENTS
THE HARVEST OF HORRORS

#33

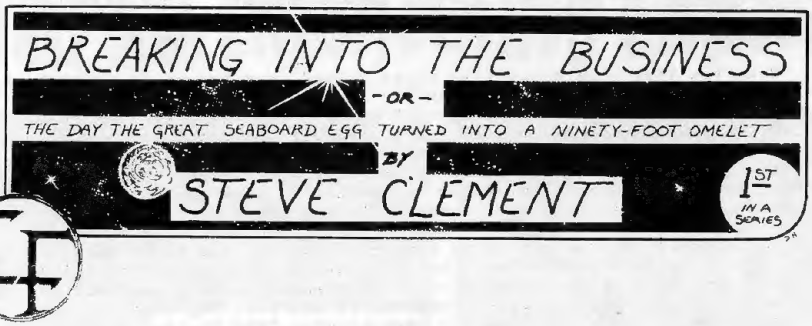
SPACE AND TIME celebrates a Festival of Fear with its thirty-third issue...

Some called it a frost demon...some, the Wendigo...and to a select few, it was known as Ithaqua, the Wind Walker! Ray Spear fought and clawed his way from his native Texas to search for gold in the frozen Yukon - and now, with his partner slain by some inhuman creature, his supplies gone and the dogs fled, and a dozen men bearing down on him with murder in their eyes, it was Ray's turn to meet the "Spawn of the North."

Ed Carlisle awoke one night at the sound of his wife, Florence, entering their bedroom...and realized with a shock that she'd just returned from a nocturnal walk in the woods...stark naked...and covered with blood! Ed's friend, Trevis, had warned him Florence was strange...but neither man knew how strange until it was too late! ... in "Tellus Mater".

Every two months, SPACE AND TIME presents 40 digest pages of fantasy art and fiction: science fiction, horror, swords & sorcery, etc. All for only 75¢, or a three-issue subscription for $2.00. Order today from:
Gordon Linzner, 364 West 19th Street, Apt. 1-B, New York, NY 10011.

And tell 'im you saw it in T.C.P. .....



If the name 'Steve Clement' doesn't exactly set bells ringing when you think of professional comics, there's a very good reason. After fourteen months in the business, I've had approximately one by-line appear, and that only recently. Mind you, I'm not really griping; I've learned never to under-estimate the fol-de-rol and bureaucracy made possible by too many hands serving up a comic book (or company) as the case may be.

Many good young amateur writers and artists in the fringes of fandom have often voiced opinions as to how they think they should go about breaking into professional comics. Well, it happens differently to almost everybody, and there just isn't any easy road. You write letters to editors; you send samples; you finally ask for permission to see them in their office for the first time. (Talk about bearding a lion in his den! There is no fear greater than a seventeen year old waiting in an ante room for the secretary to say, "Mr. _____ will see you now!" I know.) I can't really speak for how an artist would go about it, but being a writer, I can tell my story for what it's worth, and maybe you can get some idea of what NOT to do from that.

First off: If you just begin in the business and are not directly employed by a company, your official designation will be that of "FREELANCER". This is approximately one step above that of apprentice leper. Meaning that you've proved yourself just marginally good enough that some company is willing to pay you to write for them. You also make every other freelance just a bit more nervous, especially those with limited ability. More competition they DON'T need! In my case, I started out in a place which is now unreachable to me even if I had all the talent in the world.

I began my "career" in pro comics by sending material...scripts, plots, ideas...to Mr. Joe Orlando, editor for National's horror line. I got a couple of rejections from him, and was told to work at polishing my craft, and to look him up at some indefinitive time in the future. So I did. In fact, from my home here in Rhode Island, I wrote him a letter asking if I could see him in person, and he said, "Sure, come up to the office one day next week." So I got on my bus at 7:30 next Tuesday morning and at 1 P.M. I was standing In Rockerfeller Center, looking up at the new place that National Comics had just moved into, the mammoth Warner Communications Building. So, leatherette portfolio in one hand and my quivering guts in the other, I went in.

Joe saw me after almost no wait and we went over some plots together. (In fact, Joe was the man who first informed me that plots were the only thing most editors would read, not scripts, no matter how beautifully done. Future writers, please note.) He rejected all three I had culled from the dozen I had done, but told me they looked "promising". It was a nice consolation prize. I got a chance to meet some people I'd met at various con before, but in National they treated me different. I had a good talk with Elliot S. Maggin, then a relatively new scripter himself, (and I still consider Elliot to be one of the nicer people in comics, and a friend) and after I spoke with him, I kicked around the various offices, spoke to Murray Boltinoff for a while and split when Sol Harrison began to look at me like Light-fingered Larry. Then came the 1974 N.Y.C. Comicon. I applied to National's bullpen/Apprenticeship program, spoke with Mike Fleisher, and was later rejected. But then something happened; a rumor was just then beginning to spread, about this new company that was promising the moon, and it was also rumored that they just might deliver. Seaboard was beginning to take shape, so back to R.I. I went, to await its opening. I heard a month later that Larry Leiber and Jeff Rovin were the editors and that they were paying the best rates, and willing to look at new talent. Great, great, and terrific, I said to myself. A day later I

was back in N.Y. for the third time in as many months. I had called, gotten an appointment with Larry, but also I had another interview with Joe Orlando.

When you live in a place like Rhode Island, you try to do as much as is possible in whatever time you have in the Big City. I arrived in New York and called my good friend, Gerry Boudreau, who was then over at Warren, editing Creepy under Bill DuBay, and got the exact address of Seaboard Publishing and kept my one o'clock appointment with Larry Leiber. At this time Larry was editing all the Black & White mags, while Jeff (having just left as back-up editor on Vampirella under DuBay over at Warren) was doing all the color comics. Strange, how these things work out. But I met with Larry, who I had met only once before in my life, when Don McGregor introduced me to him up at Marvel, and Larry was really good to me. He didn't act like I had imagined an editor to act, all fire and brimstone (another bad preconceived judgment of mine; most editors, with a few exceptions, are very good towards new aspiring writers). He sat down with me and we discussed a plot of mine "The Posidon Spawn", and after showing me about twenty five different things wrong with it, Larry said, "Well, it sure is a mess, (referring to all the blue pencil he had applied to it)...but it's better than most of the stuff I've seen since I've been here. Go write the script". My mouth must have dropped because Larry caught my expression and laughed. "Well, somebody has to give you guys a chance." Larry, if you ever read this article ... thanks.

In a minor state of shock, having been commissioned to do a ten pager for the highest paying company in the business, I staggered into National and bumped into Paul Levitz, who I told about my experiences, and he nodded and looked over the three new plots I had worked up for Joe and said, "Hummm...I know Joe isn't looking for any new scripts right now, but Mike Pelowski (a plotter for them at the time, now mostly working for Charlton) hasn't been doing any plots for a while and maybe Joe could buy these as plots for other scripters to do." I saw Joe a few moments later and he okayed one of the three and told me to do some more. I just blissed out.

I had gone to work for National and Seaboard on the same day. It's a natural high that just can't be expressed in words. That plot Joe okayed, by the way, appeared only a short time ago in House of Secrets #137, which gives you some idea of the tremendous inventory that Joe and Paul have for the National ghost and horror line; which is also why that avenue of entering the field of comics is closed until further notice. Joe's inventory is such that he could probably fill every horror book he has now for three years before he'd have to buy another piece of artwork or another script. And at this point, I should tell everyone a couple of practical factors about trying to break into the business at this particular time.

In a word; don't.

Due to recession, poor distribution, the awesome amount of comics available and the extreme competition on the newsstands, the comics industry is hurting. Not mortally, as many prophets of doom would forsee, but most definitely it is not going to do any brilliant expanding any time fast. Many good, already-seasoned' professionals are either out of work or not getting enough work. The time is not right for a young writer or artist to try and worm his way into an already over-crowded field, unless he knows he can put some already-pro talent to shame with his brilliant work. Such people are few and far between. And please don't think of this as my way of reducing the competition; I am one of those who believes that competition can only improve the breed of writers, because the harder the competition, the higher the standards of excellence. But frankly, most doors that would ordinarily be open to new writers are closed off. National's training ground was the horror market, sealed off until future notice, and Marvel's Black & White books were the same,

See page 32

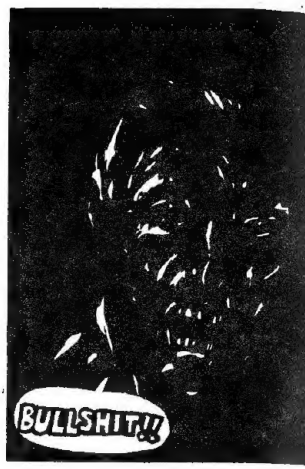
WHAT AN INTERESTING CONVERSATION

★ BILL WAKE • WRITER ★ JIM MCPHERSON • ARTIST ★ RUSS CONDELLO • EDITOR ★

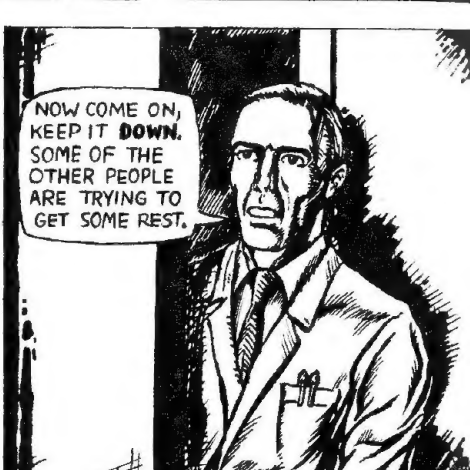
I JUST READ IN THE PAPER THAT THE WOMAN WHOSE EXPERIENCES WERE THE BASIS FOR THE MOVIE, "THE THREE FACES OF EVE" HAS REVEALED HERSELF TO THE PUBLIC. I'M NOT REALLY SURE IF I UNDERSTAND WHAT WAS WRONG WITH HER.
WELL, SAM, IT'S REALLY VERY SIMPLE. WHAT WAS WRONG WITH HER WAS THAT SEPERATE PERSONALITIES HAD INHABITED ONE BODY, EACH PERSONALITY BEING DISTINCT AND SEPERATE FROM THE OTHER.
BULL SHIT! THAT'S WHAT I SAY! ALL A PUBLICITY STUNT! THAT SORT OF THING COULD NEVER HAPPEN!
AW, COME ON, ROGER, LARRY'S TELLING THE TRUTH. I READ A NOVEL CALLED SYBIL WHICH WAS ABOUT THE SAME THING.
ME TOO. IT'S REALLY HEAVY, THOUGH, TO THINK OF WHAT HAPPENS TO ALL THOSE INDIVIDUALS WHEN ONE FINALLY DOMINATES. THEY WERE JUST LIKE ALL OF US---DISTINCT INDIVIDUALS. DO THEY DIE, OR DO THEY JUST---DISAPPEAR?
IT'S ALL A CROCK OF HORSESHIT.

MAYBE THESE PEOPLE ARE GIFTED, HAVING BEEN BLESSED BY GOD TO SEE FURTHER THAN WE CAN SEE BY OURSELVES.

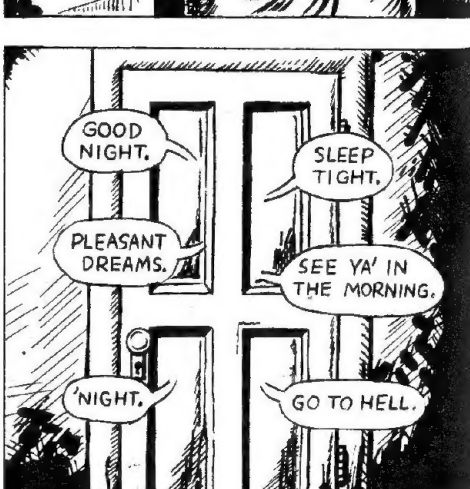
SOUNDS MORE LIKE THE DEVIL'S DOING TO ME!


BULLSHIT!!

HEY, WHAT'S GOING ON IN HERE?
CLIK!


NOW COME ON, KEEP IT DOWN. SOME OF THE OTHER PEOPLE ARE TRYING TO GET SOME REST.

I'M SORRY, MARK. I DIDN'T MEAN TO DISTURB ANYONE.


GOOD NIGHT.
SLEEP TIGHT.
PLEASANT DREAMS.
SEE YA' IN THE MORNING.
'NIGHT.
GO TO HELL.
THE END

Classified Ads

Everybody reads CLASSIFIED ADS, especially in fanzines. To order yours, just send $1.00 for six 55 character lines! Additional lines only 15¢ each. 10 line maximum.

I buy, sell, and trade comics and related items. Send for my comics list-send me your want list-fair prices and fast, reliable service.
Russell Condello, 34 Burt Street, Rochester, New York 14609. WSA 435

FAVORITE FUNNIES -- yes, now you can own Alan Light's golden comic reprints, too. I have BOUGHT OUT the entire print run of these great issues, and they are for sale at their original cost! Issues #2-12, only $5.50 plus 50¢ postage. Russell Condello, 34 Burt Street, Rochester, NY 14609 WSA 435.

T.C.P. POSTERS! Yes, our first two are ready now! 75¢ plus 25¢ postage each. They are by Gene Day of the Batman and Dr. Strange...order now, and don't miss out!

Subscribe to THE COMIC PRESS now, before our cost goes up. Printing costs, mailing costs, paper costs -- they 're all going up and up and up. Next issue we may be forced to raise our cover price to $1.00 per copy. Subscribe now, at our old rate and be sure to get the next four issues at this issues cost. Only $3.00 plus two stamps (or 30¢). Don't delay..... future issues WILL keep improving.

OF INTEREST: Steve Clement's and Robert Clement's articles that appear in this issue are contributions of the organization INTER-FAN. I hope to have more from them in the future. Comments are welcome. Should anyone want more information on Inter-Fan, write: Steve Clement, P.O.Box 1567, Pawtucket, R.I. 02862

COMIC GAMES: Send in the ones you find... a new section starting next issue.

This issue's CONTEST...Look at the George Perez Montage very carefully... the first person to correctly identify EVERY character in it gets either a free copy of T.C.P. #3 signed by George Perez or a copy of #4, signed by George!

T.C.P. Vol. 2#1 is still available and STILL cost only 75¢ plus 1 stamp per copy. Some of its many features are! a short story called "A Being Without Flaw" by Kevin Cook, a beautiful cover of Conan, The Barbarian some of the best art work ever by top fan artists and MUCH more.

T.C.P. Vol. 2#2 - A fantastic issue Mike Gustovich starts it all with a fantastic cover, two short stories, several interesting articles, The RAC and a large array of good art. Only 75¢ plus 1 stamp per copy. If you haven't got it, you're missing out.

T.C.P. Vol. 2#3 - This issue still available for only 75¢ plus 1 stamp.

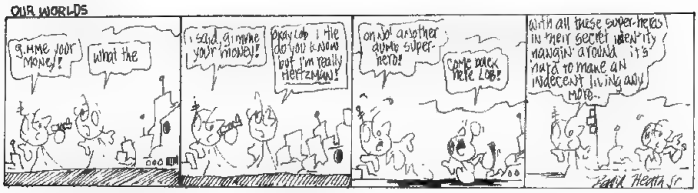
I REALLY WONDER IF CONAN WAS AS BARBARIC AS THEY SHOW HIM!

Conan is the superman--- nay, rather, the super-barbarian of the sword and sorcery genre, or as it is oft times referred to, as the heroic fantasy tale. In his Third Coming (the Lancer Paper-back series), our barbarian hero was proclaimed full-blown larger than life, mightier than Tarzan; a hero of heroes. He was more than fitting to stand and fight beside the likes of Samson, Hercules, Beowulf, and John Carter of Mars. He raged and slashed his way through gorgeous, gaudy, gore-splashed, and lustful adventures said to be more imaginative than J. R. R. Tolkien's epic LORD OF THE RINGS trilogy. The hype on the rear jackets of the Lancer paperbacks is a little too Madison Avenue syrupy to take in a single dosage; but the books, nonetheless, live up to much of the seemingly pretentious cover blurbs and slicksell. Whatever the stories appear to lack in sheer imagination is more than adequately made up in dripping, splashing gore and colorful pageantry. Conan storms through all his tales as the master, truly invincible, bigger than life; nothing less than a superbarbarian!

If not by the grace of Crom and a certain pulp-magazine editor, a young savage out of the northern climes of Cimmeria would not have seen the light of life amidst the field of bloody carnage in those rugged hills. Conan is said to be the direct literary descendent of one Atlantean barbarian called Kull, a king of Valusia. After Robert Ervin Howard saw he could no longer be the chronicler of King Kull's adventures for Farnsworth Wright, editor of WEIRD TALES, he set about to re-use the basic situation of an untutored savage who rises to kingship over a civilized, even decadent realm; but in new stories with different or rebuilt characters filled with plenty of action, suspense; with mystery, magic, and heroism added to give these tales just the right spicey flavor to hook the reader and bring him back for a second and third helping. Thus out of the literary demise of a king, rose a wandering barbarian destined to become king like a phoenix blazing. Where Howard failed with King Kull, he succeeded with Conan the Cimmerian. Whereas Howard had only the small island of Atlantis and the Thurian Continent to lay the tales of Kull against, he now had an entire universe created from the omnipotent reaches of his fertile imagination, replete with a host of dark gods; insidious sorcerers; slimy monsters; vile demon; a legion of wicked and power-hungry priests; gorgeously beautiful, sexy women; and other dark shapes to confound one Conan, the Cimmerian. Where the protaginasts in Conan's tales were great, the barbarian proved greater to overcome all and sundry. Howard, in his creative furor, breathed a touch of godhood into his creation, and it was written of Conan: "Hither came Conan, the Cimmerian, black-haired, sullen-eyed, sword in hand, a thief, a reaver, a slaver with gigantic mirth, to tread the jeweled thrones of the Earth under his sandaled feet." Only a god or a man elevated to the rank of an immortal could hope to accomplish some of the few mind-staggering feats the barbarian from the far north seemed to do with but a shrug of his broad shoulders. Conan was a god; he was the adopted son of the grim god Crom, who he swore by.

Conan was a barbarian from the savage, cold north, and he looked the part as well. A good majority of the other barbarian sword-sellers and jungle heroes to come down the pike since the turbulent days of the "bloody" pulps have had the perchance of coming from Hollywood central casting. To put it plainly...most were "prettyboys". Conan was rather "un-pretty" in the looks department. Howard and Company wrote of our barbarian: "Conan was well over six feet tall, and...the hard rangy lines of his powerful frame, the broad heavy shoulders, the massive chest, lean waist, and heavy arms...combined the strength of a grizzly and the quickness of a panther. His skin was brown from outland suns(;)...his deep-set eyes in his scarred face (were) blue and smouldering...with unquenchable savagery(;)...a shock of tousled black hair crowned his broad forehead..."

Scott
CALLERY 75


OUR WORLDS
gimme your money!
what the
i said, gimme your money!
geez-oh ! he do you a favor but i'm really not!
oh no! another dumb super-hero!
come back here, LOSER!
with all these super-heroes in their secret identity mangin' around it's hard to make an indecent living any more..
Zack Mesta Jr.

KEREN GAMMELL

The Rac

THE RAC is T.C.P.'s version of a review column. We will review any item relating to fandom (fanzines, pro-zines, posters, etc.) If you have any item you would like reviewed, just send a copy of it to T.C.P. REVIEWS/ THE RAC: 34 Burt Street, Rochester, New York 14609. THE RAC is a general service to fandom. If you appreciate our service, you can show us your support in the following ways: 1) if you order a particular item because of our review, please mention T.C.P. when you order; 2) by subscribing to T.C.P.; 3) by giving us your advertising support (write to the editor for ad rates) and 4) by writing to us with your comments of THE RAC.

* * * * *

This issue Don Fortier starts as T.C.P.'s regular reviewer.

* * * * *

* The zines reviewed below cover a wide range of fan interests. All kinds of publications are included: mimeo letterzines, offset fiction, tabloid papers. Read carefully and you'll probably find something you like! (DF)

* * * * *

RBCC #125 - 80 pages wraparound offset, slick color cover - $1.25 or 5 issue sub for $5.50 (sent via 3rd class). Order from: *James Van Hise, 1014 Salzedo, Apt. 2 Coral Gables, Florida 33134

* * * * *

The one-of-a-kind zine on comics, cartoons, and fandom in general. This ish features a Wrightson cover, the continuing strips SUBJECTIVITY and MAXOR OF CIROD, and part one of a KELLY-POGO PORTFOLIO. Regular features include CRITIQUE reviews, Don Rosa's INFORMATION CENTER, THE EC ARTIST COLLECTOR, and COMIC COLLECTOR'S COMMENTS by Howard Siegel. A special article appears: DR. WERTHAM AND THE CLASSICS HORROR, by Jim Sands. A full selection of intelligent writing, comment, and art!

The SUBJECTIVITY strip, adapted by Van Hise and drawn by Gammill, is a truly excellent rendition. John Adkins Richardson is competent enough on the MAXOR Feature, part four of a continuing effort. Don Rosa fields questions on comics, T.V., and movies, and presents valuable indexes to works and series, as well as artists, writers, and actors. This issues's indexes are: POPEYE cartoons, television's BATMAN, and part four of a comprehensive story guide to Walt Disney's Comics and Stories.

Although about 35 pages are filled with ads, they are mostly in the rear and do not break up the true contents. However, a wide variety of items are available to anyone wishing to peruse that section as well.

All in all, RBCC is one of the best zine values ever.

VIEWS AND REVIEWS #11-7 pages mimeo (top stapled) 1 stamp per issue - (subs available. *Clyde R. Meyers 136 East Longfellow, Kansas City, MO 64119)

V&R is a collection of selected short letters from interested fans, covering their opinions on various fan topics. Some news and occasional zine reviews, also. Discussions include views from some of 15 regulars and other fans.

At the present, V&R is a rather plain production, but improvements are planned for the near future. To see what it's all about, send Clyde a stamp or two.

SPACE & TIME #36 - 38 pages offset wraparound 5½ x 8½ - Bimonthly
75¢ or 3 issues $2.00 through #40. Order from
*Gordon Linzner, 364 W. 19th St., Apt. 1-B
New York, NY 10011

Fan fiction and fantasy in a digest-sized format. S&T also features some fan poetry, and illustrations for the four or five short stories. #36 has Jon Inouye's THE TIME BEAST, Linzner's own THE FINAL BATTLE, and Frank Paro's CHANGE-OVER! ...as well as a serial feature PALAPAGOS by Mitya Kornedeplov. Covers are by Mark Gelotte and Tom Luth, illustrations by Jerry Jasinski, Chuck Wing, Charles Smith, and Richard Krauss. Poem RELEASE OF THE DAEMON THRALLS by Richard Wm. Landwehr.

The emphasis of SPACE AND TIME is on the weird, the fantastic, and the suspenseful. The writing is excellent overall, and presented in a neat, attractive format. CHANGE-OVER! is a narrative on space and the supernatural, although I'm left wondering if it's too short or too long for its basis. For S&S fans, THE FINAL BATTLE is the latest in a series of Linzner sequels, starring Horan. Good stuff, with superb full-page illustrations by cover artist Gelotte. THE TIME BEAST is a short surreal exercise by Inouye, a statement mostly of perspectives. The serial PALAPAGOS concerns a 19th Century expedition to the South Pacific, and how the extraordinary events and discoveries of Palapagos island affect the duo that are stranded there. The literary form, 19th Century itself, adds to the realistic feeling of the story.

The cost of Space and Time goes to $1.00 (6/$5.00) with #41, and the value of the publication may justify this. However, if you want to see what S&T has to offer, get one of the remaining 75¢ issues...it's worth at least that much as a zine.

RADION #4 - 28 pages offset side-stapled - only single copy 65¢
* Tom Mason/705 Draper Rd./Blacksburg, VA24060

Interviews and illos comprise the new format of this zine, which was formerly THE DC READER. Also included are reader LoC's and a short article by Rod Snyder. The interviews feature a question and answer session (by mail?) with NICK CUTI, Charlton artist, conducted in October '75. Another is with Conchy cartoon artist JAMES CHILDRESS, made shortly after the strip was syndicated to Publishers Hall in 1974. The third is an article on SANHO KIM, with answers presented by Kim's chief assistant, Michael Juliar. Reprinted are illustrations from Kim's SWORD'S EDGE illustrated novel, published in 1974. Feature and spot illos are by a number of well-known fan artists, including covers by Bill Black (front), Dennis Fujitake, and Doug Hazelwood (over Alan Kupperberg pencils). Back cover by Nick Cuti.

The CUTI piece is a bit choppy; there being no obvious pattern to queries. However, the answers are interesting, even illuminating, in their revelations about Cuti's work for Charlton (most notably the defunct E-Man comic). The LETTERS section features a variety of comments on the DC Reader #3, including one by yours truly, the frantic fan.

HI HO SANHO! provides some interesting notes on this Korean artist, even as presented in the third person by assistant Juliar. The accompanying SWORD'S EDGE illos are somewhat striking, but not spectacular. The article in SPACE FILLERS by Snyder deals with "egoboo and the common fan-ed"" why do we publish zines???

The Childress interview is mainly concerned with the production and mass syndication of newspaper cartoon strips. Childress syndicated Conchy on his own until it was picked up by Publishers Hall. Originals of a Conchy strip serve as illos for the article. Among the better illos on the remaining pages are those by Wes Smith and Doug Herring. Doug Hazelwood inks a number of "pro" sketches for additional spot illos.

Altogether, RADION is a fine first issue for this new format, and I would recommend it for anyone interested in the interviewees or the contributing fans.

COMPASS #8 - 8 pages tabloid (newspaper) 11 x 17 - 20¢
(½year $2.25, biweekly to monthly)
*Tony Scialis, 110 Cutspring Rd.
Stratford, CT 06497

This is a newspaper covering several areas of "fandom": comix, SF, books, TV, films, zines, and even UFO's! Each issue contains articles by fans on pertinent topics and subjects of interest. #8 has a reprinted interview on the Bermuda Triangle, an article on Isaac Asimov's views, and comment on discrimination against comic heroines. Other features include comic strip collecting (Harry Hopkins), Star Trek on the Tomorrow show, Superhero records, silent movies, Trek cons, and home versions of the Creature films. Also included are Dean Mullaney's letter to Views and Reviews, concerning the drawbacks of letterhack notoriety...

Gene Phillips on the return of Kirby to Captain America...and a Roger Elwood horror anthology review. A considerable amount of varied, informative, and readable material.

Although COMPASS may go to a monthly schedule for a while, subbers can be sure they'll get the number of issues they paid for, or else a commensurate increase in the size of the less-frequent issues. Try a sample copy of COMPASS: you might find something you've been wanting to know about!

ELASTICWORM #2 - 32 pages offse wraparound 5½ by 8½ - 65¢ppd.
*Tim Corrigan, 94 MacArthur Rd.,Rochester,NY14615

The further adventures of Corrigan's ductile hero from the Worm World! In this feature-length strip, the heroic annelid battles his arch-enemy Bookworm, in a desperate attempt to stave off the conquest or destruction of Worm World. Returning are the alien worms of Zalaz, last seen in Tim Corrigan's Superhero Comics #1. A back-up feature is the tongue-in-cape RATMAN vs. the B.E.M.

Tim Corrigan published 5 issues of his Superhero Comics, featuring amateur artists and himself, and one issue of Elasticworm prior to his cessation of publication last year. Now ELASTICWORM returns, with the Kirbyesque influence and the limbless worm characters Corrigan created at the age of eight, in 1958. The style is well-developed by Corrigan, and serves as a surrealistic base for his adaptation of stock situations to his rather unusual circumstances. E.W. has appeared in TCSC #1,3,& 4, in stories patterned on the Lee-Kirby type of action-suspense plot.

RATMAN, created by Jaime Cruz and Lawrence Ruderman, is only moderately funny, and the Corrigan art is not as sharp or detailed on this one.

If you've ever enjoyed a TCSC, you won't want to pass up ELASTICWORM #2. If you haven't, you might want to try an issue: EW#1 may still be available for 40¢, and some back issues of Superhero Comics are probably still in stock (most 60¢).

OZARK FANDOM #6 - 10 pages offset/mimeo, 8½ x 14, 20¢ or sub to issues #5 thru 10 for $1.00 -#2 & #3 are 15¢ each-
*Chris Rock, Rt. 2, Box 265
Mountain Grove, MO 65711

OZ is a monthly newsletter/personalzine with an emphasis on current events and controversies in fandom, Articles, reviews, and editorial comments are included, and #6 even features a short fiction story, as illustrated by Len Lisiewicz, who's won exhibition awards for his art. The 4 offset pages are entirely by Rock, with the exception of COMICS, featuring Bob Bindig and Artie Romero.

The remainder of the zine is mimeoed, and features opinions by Lester Boutillier and Brian Earl Brown, as well as Rock's ZEROCKS commentary and explanatory remarks. Also featured are assorted LoC's and plugs for some recent fanzines. The usual news and even an ad are relegated to the section, too.

While the production of the offset pages (typeset) is flawless, the quality of the mimeo reproduction is not very good. This may be due to the growth of the non-printed segments with each issue. Even so, however, OZ is well worth its price in terms of informative, intelligent writing and content. Recommended.

THE DIVERSIFIER #13 - 48 pages offset wraparound 5½ x 8½ - $1.00 or three bimonthly issues for $2.75 * * *
* C. C. Clingan, P.O. Box 2078
Oroville, Ca. 95965

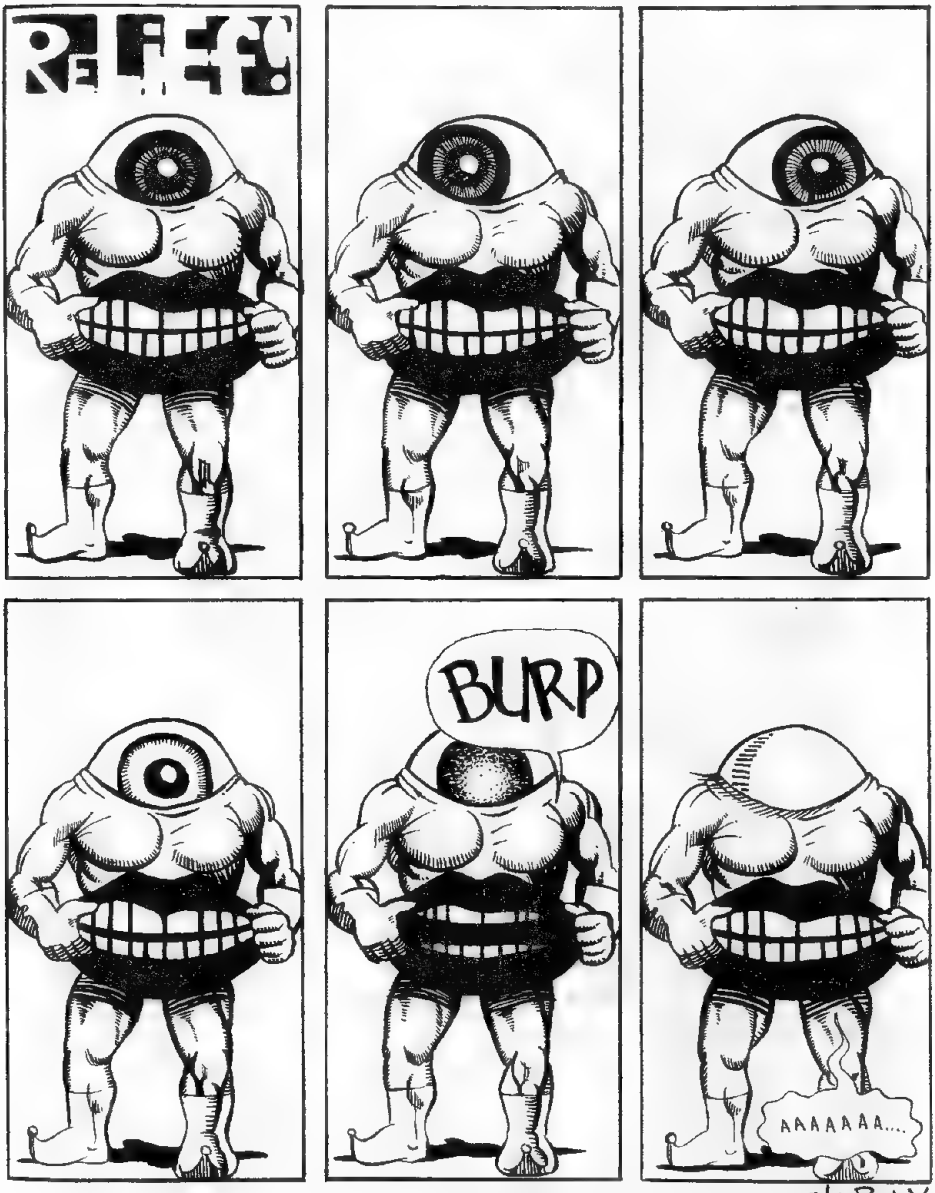
Like SPACE AND TIME (also reviewed herein), THE DIVERSIFIER pays for its fiction manuscripts. However, TD provides more in the way of "regular features": book and film reviews, commentary, and articles. #13 has four short stories, some poetry, Daw Book reviews, a Space: 1999 article, and a view of the film EMMANULLE.

Of the four fiction inclusions, the longest is TASTY MORSEL by Randall Larson, which deals with a demon ploy gone awry. Another demonic figure appears in Gary Muschla's STACKED DECK, to gamble with his summoner. In SYMBIOSIS, Mark Finlay tells of a bleak Martian desert, while OUTSIDE LINE examines a bleak Earth, courtesy of scripter Ken Parker. Small illos and ornate logos accompany the stories.

Poetry this issue includes MY LOVE, MY WEDDING by William Conder, and shorter verse by F. C. Adams and John Bredon. The SPACE: 1999 article is by Ron Fortier, while Frank Denton mans the Daw Book Nook and Wayne Hooks examines Richard Adams' new title SHARDIK. Other regular features are Oratory from editors The Clingan Bros., as well as Dale Donaldson's NOT SO STRANGE, with a werewolf yarn, no less. Last but not least, Chet Hendrix reports on some one-shots and loose ends of SF SLEEPERS.

See page 26

OUR WORLDS
Hey Lobo look it's a super hero
Yeah I suppose it's Zander man! Let's go into our act
Hey Zander man!
Ice man!?
Hey Zander man!
The Lobo!
It's days like this that make us super-heros want to turn in their license..


REEE
BURP
AAAAAAA....
Doc' Rick V. LIVINGSTON

until they folded due to poor sales, and Seaboard, as I will elaborate on later in this article, is gone into the annels of a noble attempt, but gone none the less. The places I received my training and my breaks no longer exist for new, promising writers. Now, short of getting a job in the offices themselves, there are very limited areas into which to go. Some of the few left are Charlton, in their horror books, Gold Key, in their funny animal line, and if you're extremely lucky and talented, maybe Warren Publications. Still, don't let me discourage you all together. The comics will pick up again with time, and inventories will eventually be exhausted, and maybe even another new company birthed, as was Seaboard. And speaking of which, this is also an article of what happened to Seaboard comics, and the whys behind it. So let me switch over and tell you roughly what happened.

II

When I first sat down with Larry Lieber up at Seaboard that first day, Seaboard was a new mysterious entity, known only for its high wages and good potential due to the fact that Martin Goodman and his son Chip were the publishers of Seaboard. Martin Goodman being the man who started Marvel (then Timely) back in the forties. But even hiring the best talent in the business didn't save Seaboard comics. Why? Simple, really.

Goodman, Larry, and to a lesser extent, Jeff Rovin, created almost exact duplicates of already created characters. Mostly Marvels. And quite honestly, Marvel did it better. So that was one fault. Also, most writers looked at Seaboard as a place to be self-indulgent and to sell all those pet projects they'd had kicking around in their heads that their usual employers had already rejected for some reason or other. The only truly original character to come out of Seaboard was Howie Chaykin's Scorpion, and the day they gave that book to anyone besides Howie, they blew their only shot at a successful book. Things went against Seaboard, like Jeff Rovin's love of Mike Fliesher's writing, no matter what kind of senseless violence Mike decided to indulge in. Mike's Jonah Hex at National had always been, and still is, one of my favorite books, but Mike Fliesher, without decisive editing, can get too easily carried away, and he did in the case of Seaboard, much to the chagrin of Chip Goodman and Larry Lieber. But then, Larry's favorite writer was, and is Gary Friedrich, who I feel rested on his laurels too long to make such a

WHAT IS A DIVERSIFIER ?
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U.S.A.

dynamic comeback as Seaboard required of him. Seaboard did have some good things going for it in the shape of Ernie Colon, Archie Goodwin, Steve Goodwin, Steve Ditko, Neal Adams (if and when they could get him) but as a whole, the organization just didn't pull together. Jeff began by editing the color books, after coming straight out of doing Vampi, a Black & White, at Warren. And Larry, always a color comics man since the Rawhide Kid days, was out of his element with Black & White books. Eventually, Jeff and Larry split the books almost half and half, but in doing that, they brought their own favorite artists and writers with them, running whatever continuity they might have begun to form towards their reading public. After all, you're not going to buy a book month after month if you don't know who did it.

Eventually the number of books Seaboard was putting out began to be cut down as sales reports came in; almost all books were being undersold and they didn't have more than a couple that were breaking even. Also, about this time, someone in accounting woke up and said, "WHOA! Does anybody realize that with the rates we're paying, we can not make much of a profit, and none, if the books don't start selling." Soon, the rates were lowered, costing Seaboard some of its better talent, and what little continuity it had going for it. Also about this time, Jeff Rovin left/was fired. Pick one. And the entire burden fell on Larry, who had only one bad fault. He seemed determined not to offend anybody, and as editor of a comics house, you can't worry as much about people's feelings as he often did, letting himself be influenced by those who were working for him and needed a firmer editorial hand than his. Mike Fleisher left right after Jeff, as did many others, both voluntarily and otherwise, and Dave Kraft came over from Marvel to assist Larry with editing, but it was too late; the number of books being published dropped from 36 to 31, to 25, to 16...and finally, there were none. Seaboard rolled over, a victim of poor management, lack-luster innovation, and low sales combined with bad distribution. The big triple-threat had turned into a comedy of errors, and Seaboard joined Red Circle comics, Tower Comics, and the Great E.C. comics, as nothing but a defunct memory.

III

If the tone of this article seems unduly pessimistic, it's not meant to be. But these are the facts today. This is where a newcomer stands in the business, in a field already hard-pressed to employ those who are practiced in their trade, let alone young writers and artists looking to break in. Still, if you have the talent, the tenacity, and the burning desire to write comics as I do, keep trying. I did, and if you can't get in the way I did, try another door. And don't stop knocking until you either get hired or your knuckles wear out. People do leave this field, some voluntarily, and some pass on, unfortunately, but, sooner or later..... you will get that all important first break. For after all .....

IF YOU DON'T QUIT

* * * * * *

YOU CAN'T LOSE!

* * * * * *

This article copyright 1975
INTER-FAN PUBLICATIONS.

Marvel Comics Group, under the kindly guidance of one Roy Thomas and Barry Smith, had the Comics Code Authority to contend with...and there is only so far you can go in a four-color comic read on the most part by impressionable adolescents. But even this version of Conan is preferable to none at all. The fact that a character from an entirely different form of entertainment media could make the transition into the graphic media of the comic book and survive, is the true test of talent and dedication of Smith and Thomas. So Conan drifted along the first few years almost a parody of himself.

Then came "Savage Tales" with our favorite Barbarian as its main attraction. Unfetted by the restrictions placed upon the color comics, Conan came into his own. The truly savage side of the Cimmerian could come to the forefront and be displayed in all its barbaric splendor. Conan could bleed when he was now cut with a sword or dagger; get roaring drunk; and eye a comingly wench or two with more than fatherly admiration. And the battle scenes were truly a sight to behold...all that blood and carnage!

But back in the Conan color book, things were moving along at a much tamer pace; not that the stories were not enjoyable and well written. Conan seemed to be constantly held back from really cutting loose. And then the miraculous happen: Conan got involved in a brawl in a tavern; his adversary punched him in the nose; and Conan actually bled. With each successive issue, more and more freedom seemed to abound in the color Conan book. The females became more and more scantily dressed, and honest-to-goodness prostitutes made a brief appearance in one tale. The boys at Marvel were getting slightly naughty, and Conan became Conan: an untutored barbarian in the civilized, yet decadent world...having one hell of a time brawling, fighting, stealing, wenching, and getting roaring drunk.

One thing was missing, though; the scars...Conan's trade mark from his creator. Conan would receive a slash from sword or dagger in one issue, and in the following issue, it would have entirely disappeared. (It is revealed here for the first time that our barbarian makes periodic visits to the Mighty Marvel Resident Plastic Surgeon who makes the Cimmerian "beautiful" and scarless for his next monthly appearance.)

Conan made still another dashing premiere in a giant-size format, chronicling Robert E. Howard's only full-length Conan novel "The Hour of the Dragon" or "Conan the Conqueror". When Conan was a dethroned king of Aquilonia fighting insidious nobles and evil dead wizards to regain a throne he had previously usurped from a wine-guzzling despot. Then Conan moved his residence from the pages of Savage Tales to "The Savage Sword of Conan", and really moved into his own. Conan was savage, lustful, revengeful, nasty and a good barbarian. This was the Conan from the pulps and the Lancer paperback reprint series. This was Conan in all his glory. Epic tales of great feats of heroism, world saving, fighting; with the right touch of blood and women raged across the pages of this magazine. Conan was king of the Barbarians.

Many paler imitations of Conan have seen the light of the comic book. Some of them good; others simply terrible; still more not handled properly by their artists. Lin Carter's barbarian hero, Thongar, Howard's own King Kull came to life on the comic page only to die a premature death, while the Cimmerian passed them by.

What made Conan greater than all the other barabian heroes to spring up profusely since his inception at the hands of Robert E. Howard? Why is Conan so appealing to both sexes in the readership? What does Conan have that the others do not?

Robert E. Howard created Conan to be a barbarian. He later dreamt of him as king of a rich and powerful nation but I wonder if he had any idea that his creation would be the forerunner to a whole new stream of fiction?

* * * * * * * * * *

Conan's saga ended with him sailing into the unknown West to find what lay there. His saga began anew with Roy Thomas and Marvel Comics. Perhaps Roy Thomas or someone else will tell us what the King of the Barbarians found in the unknown WEST

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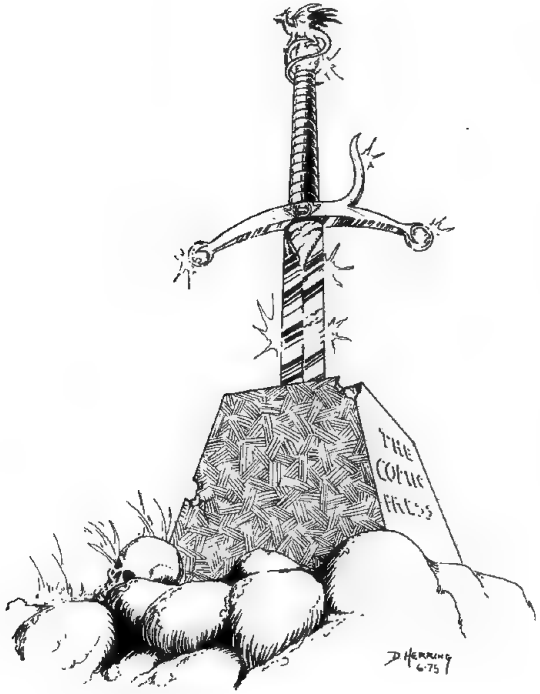
"But whither, the ancient chronicle, which endeth here, sayeth not."

* * * * * * * * * *



FANCY 4 FANZINERS

SEND LETTERS TO R. CONDELLO, 34 BURT ST., ROCH. NY. 14609

Last issue I received so many letters, I just can't possibly print them all, though I'd really like to. I've tried to pick out the most interesting ones that represented most everyone's. . . . . Here they are:

T.C.P. #2 seems to be your "run of the mill" fan produced effort. The "effort" in T.C.P. DID seem to show more than in digest sized showcases. Your concern for layout and neatness rates a big fat PLUS as far as I'm concerned. Most of the art could use improving ... one glimmer of hope thru the haze: Michael Gustovich. His work stood above the rest in this issue artwise. (I did like page 9 better than the cover, though!) KEEP IT UP!! ***** Frank Cirocco, 5567 Dwight Ave., San Jose, Calif. 95118

Just received the latest T.C.P. and was quite impressed with it. I think you've done a real fine job with the magazine, and I'd like to continue receiving it. Kindest regards, and keep up the fine job.
***** Bill Sheridan, 330 Myrtle Street, Redwood City, Ca. 94062

I liked your 2nd issue of T.C.P. very much. I thought it had a fairly high quality of writing and artwork throughout and is certainly one of the most professional fanzines I've come across lately. I'm looking forward to #3. ***** Kerry Gammill, 1301 Belle Pl., Fort Worth, Texas 76107

I finally got a chance to read through your second issue of T.C.P. As I expected, it was far superior to your first issue. "They Came, They Saw," by Michael Gustovich was an interesting story. His art was great. By Crom, this guy is talented! However, he seems to be best at inking his own drawings. His inks over the pencils of Broderick and Perez were not quite as good as his other pieces. Al Milgrom's Sub Mariner sketch was better than most of his regular comic work. Marvel should have let him draw the Sub Mariner's magazine, rather than the crummy team of Tuska and Coletta. Tom Mason has been writing so many columns lately, that they're all beginning to sound the same. But, he still provides a lot of info that hasn't been given anywhere else, so try to get him to write some more installments of "The Big C." I've never cared too much for fan fiction. The two stories this issue didn't change my feelings any. Try not to run more than one or two pieces of fan fiction per issue. I'd rather see more articles such as "Horror comics of the '70's", "The RAC," et.al. Michael Machlan's Tiger-Man piece on the back cover has an interesting layout, but was slightly weakened by the much too prominent musculature. Many of the muscles Mike emphasized, especially in the upper arms, don't even exist. I'll keep buying T.C.P. if you'll continue to publish issues as good as #2. Keep up the good work. ***** Todd Goldberg, 28 Ellis Road, West Caldwell, N.J. 07006.

I read T.C.P. Vol. 2#1; I liked it. Then along came #2; do miracles really happen? T.C.P. took on a brand new look of professionalism missing from above mentioned first issue. The cover type alone could not compare with the barely detectable print of #1. The table of contents page was improved upon greatly which was probably due to the lack of heavy printing. The light type throughout the issue was excellent. A color cover? It would be magnificent. Also, comic strips are a definite plus for T.C.P. I think that you've changed the RAC's format for the better. What, you say, no gripes? It may be because

I'm a nice guy, but I think it's because it was a great 'zine from front to back cover.

***** Dan Scontras, 12 Charles Street
Orono, Maine 04473.

I didn't think T.C.P. was going to be this good. In fact, the only reason I bought it was for the art by Al Milgrom and George Perez. Now I know what can be done with an amateur zine. I think you should get rid of the short stories for the most part and put in some strips instead. "The RAC" is done well, but you should stick with some less known 'zines. The art...Michael Gustovich...fantastic! His cover was nothing less than great. His drawing on page 9 should have been the centerfold! Both spot illoes (one with George Perez) were nothing to laugh at, either. His inside back cover with Pat Broderick was excellent. And most of the other art was good. Oh, and by the way, here's 75¢ for the next issue. ***** Mark Oberheim

The Cover: very funny! Editorial: Like Todd Goldberg said in the LOC, "...well, what can you say about an editorial?" The Big C: I'm not a reader of Charlton comics (heck, I can hardly keep up with D.C. and Marvel now!), but I'm sure Tom Mason's column was of interest to those people who are. The only problem with this type of column in a quarterly fanzine is that no matter how current the news is at that time, it tends to become dated by the time of its publication. By the way, how did that bit of D.C. news slip in there? "They Came, They Saw": All I can say is, "Schultz'll get you for this, Gustovich!" "Sounds From A Silent Garden": Horror in the tradition of "The Birds", "Frogs", and "Ben"! This tale was entertaining, however, it was not without its flaws. I find it doubtful that a man who is practically an "expert" on insects would make a career out of killing them all, especially since many bugs protect rather than destroy gardens. Also, I found it difficult to believe Arnie would go through such elaborate preparations to be bug-free on re-entering the house, and then just walk (or stumble) in and out the back door during the night when a lot of insects are the most active. Don't think I'm just nit-picking, because I really did enjoy the story, honest. "Madness Is a Fire" etc,: Sorry, but this one didn't quite make it. Not only was it too reminiscent of a certain werewoman (an idea I didn't like the first time when Tony Isabella used it to resurrect the Cat), but the story as a whole seemed too far-fetched. I see John Gunnar left the story open-ended, probable for a sequel or a possible series. In either case, I vote "Nay!" "Horror Comics of the '70's": A very nice, if too short, article. It could've been subtitled, "They Don't Make Monsters Like They Used To!" "The RAC": The new and improved fanzine review column, like last issue's column was informative for people like me who are relatively new to fanzines and would like to know which ones to look (and look out) for. You were probably wise in doing away with the number-rating system. "Fancy Letters": There's not much I can say about the letters except to say that my sentiments matched Todd Goldberg's almost 100% regarding T.C.P. #1. The ART: Much improved over the first issue, both in detail and layout. Using the centerfold for a two-page drawing was a great move. I also appreciated the four extra pages and the professional printing of the titles. Overall, T.C.P. #2 was very nice, surpassing T.C.P. #1 (which wasn't very bad either) and easily worth the 75¢. Here's my order for #3! ***** Mike Kuypers, 54338 Chateau

* * * * * * * * * * *

That just about covers last issue.

Send all letters of comment on THIS issue soon!

'TIL I HEAR FROM YOU . . . .

MARVEL

Monsters Unleashed #7 (Coming attractions) 8(Gullivar of Mars), Astonishing Tales#25 (Mindlok 2-pager), Deadly Hands of Kung Fu #6,7,8,9,10,11,12,13,14,16,17,19,20,21 (all Sons of Tiger strip), #7,8 Coming attractions pages, #9 corrections on Master of Kung Fu by Vosburg, #11 letters page logo, #22 Fronts piece, #24 illoes for article by Robert Fuentes, Haunt of Horror #5 Coming attractions, Creatures on the Loose #33,34,35,36,37 (all Man-Wolf), #34 (cover), Unknown Worlds of Science Fiction #2,3 (War Toy and Occupation Force), Power Man #27, The Inhumans #1,2,3,4, The Fantastic Four #164,165,166,167,170,171 (with R. Buckler doing pages 1-3), #172, The Avengers#141,142,143,144,147,148,149.

FANZINES

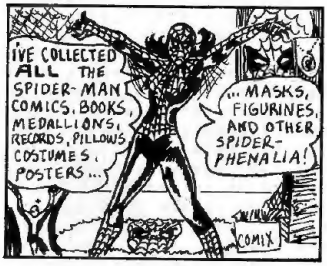
Factors Unknown #2,3, Hot Stuf' #1, Hot Shot #1, The Comic Press #2,3,4, Conjure #1.

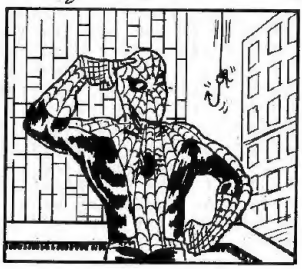
OTHER

SCIENCE DIGEST Oct., Nov., 1975, Jan. 1976 issues. Detroit Star con Program (She-Devils Pix), Bruce Lee poster, 1974. And, finally, a text piece on Kung Fu, as yet not scheduled. Pretty good for only a year and a half of being a pro, huh?

FRANTIC FAN FRAN

by Mercy Van Vlack '76

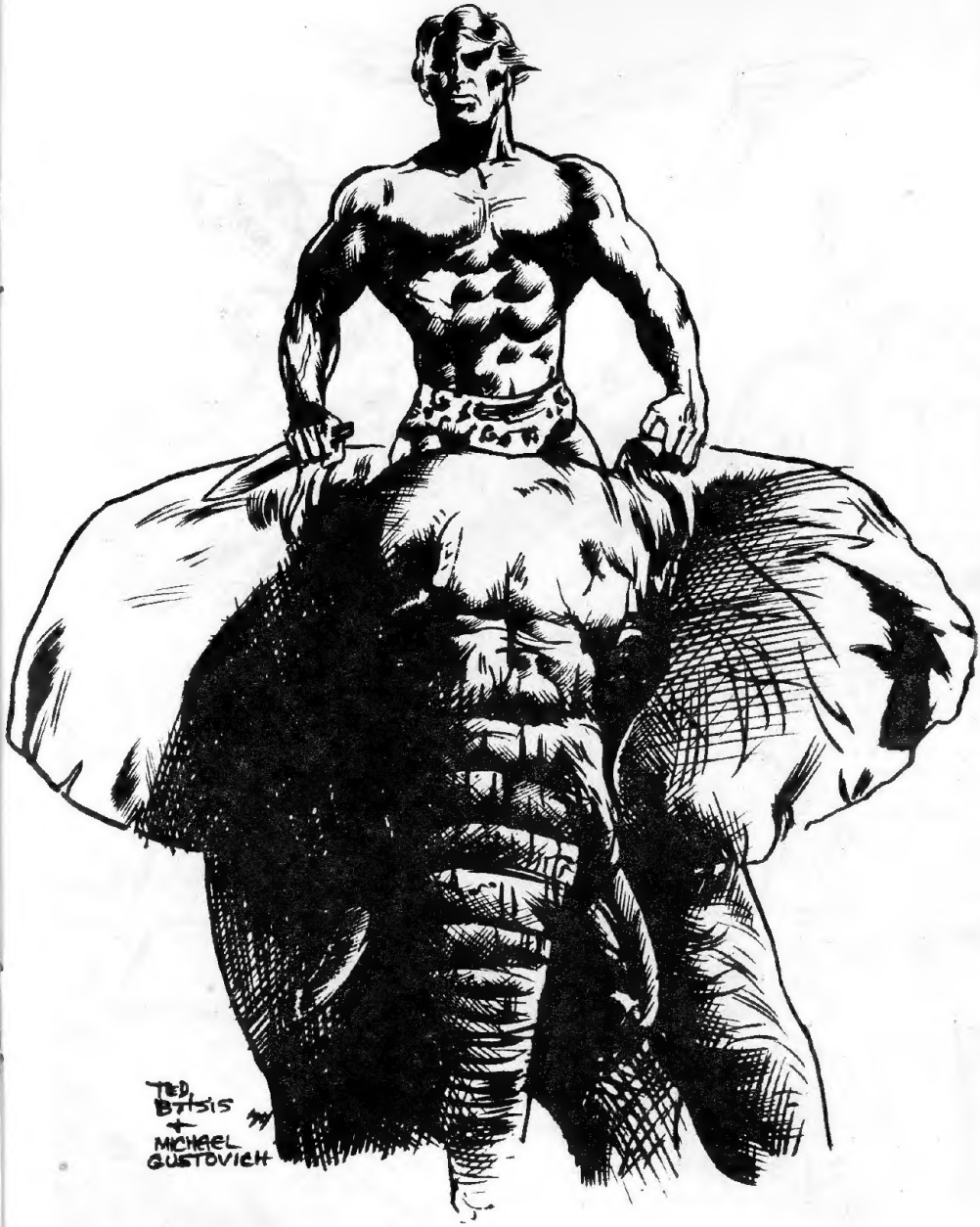

I'VE COLLECTED ALL THE SPIDER-MAN COMICS, BOOKS, MEDALLIONS, RECORDS, PILLOWS, COSTUMES, POSTERS...
...MASKS, FIGURINES, AND OTHER SPIDER-PHENALIA!
COMIX



Thus ends another issue of THE COMIC PRESS. After all the delays, postponements, etc. that this particular issue went through, here is the final, end product. I hope you, the reader, feels the wait worth while. Believe me, LOTS of time and effort went into the production of this, my third issue. Now that this issue is finally out, I can put my eyes toward the future. Next issue will contain an exclusive interview with Gill Fox, cartoonist extraordinaire, with previously UNPUBLISHED artwork. Also, next issue T.C.P. will have its first COLOR COVER done EXCLUSIVELY for T.C.P. by GEORGE PEREZ. Besides that, we will of course have our regular features, and perhaps just a bit of unexpected material just for your enjoyment. If you haven't subscribed yet, now is the time to do so; just $3.00 and two stamps (or 30¢) will bring you the next four issues of T.C.P. Back issues are also available. Don't miss out, get them all.

See you in four months, friends,

Russell Condello
Editor, T.C.P.


TED
BISIS
+
MICHAEL
GUSTOVICH

MACHLAN
HERRING